

VISIT...

LANZAROTE
Caliente.COM

GREEN DAY

WARNING:





**Warning • Blood, Sex and Booze • Church On
Sunday • Fashion Victim • Castaway • Misery
• Deadbeat Holiday • Hold On • Jackass
Waiting • Minority • Macy's Day Parade**



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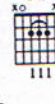
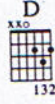
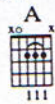
0504B

WARNING

Lyrics by BILLIE JOE
Music by GREEN DAY

Moderately ♩ = 112

Intro:



Rhy. Fig. 1

*Acous.
Gtr. 1

mf

*Acous.
Gtr. 2

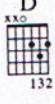
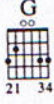
Rhy. Fig. 1A

mf

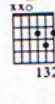
T
A
B

*Acous. Gtr. 1 dbld.

1.

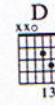


2,3.

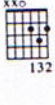


Verses 1 & 2:

w/Rhy. Figs. 1 (Acous. Gtr. 1)
& 1A (Acous. Gtr. 2) both 8 times



1. This is a pub - lic ser - vice an - nounce - ment.
2. Bet - er homes and safe -

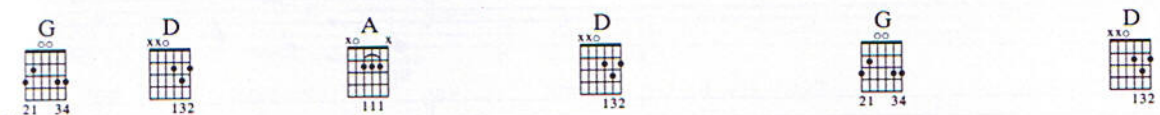


This is on - ly a test.
ty - sealed com - mun - i - ties?

E



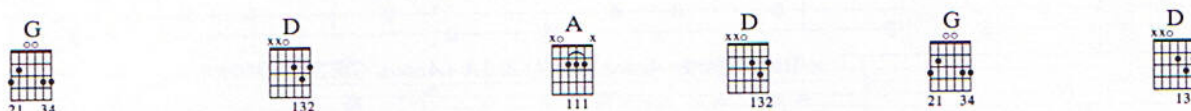
mer - gen - cy, e - vac - u - a - tion, pro - test.
 Did you re - mem - ber to pay the u - til - i - ty?



May im - pair your a - bil - i - ty to op - er - ate ma - chin - er - y.
 Cau - tion: Po - lice line. You bet - ter not cross. Is it the



Can't quite tell just what it means to me. Keep out of reach of chil-dren,
 cop or am I the one that's real - ly dan - ger - ous? San - i - ta - tion, ex - pi - ra - tion



don't you talk to strang-ers. Get your phi - los - o - phy from a bump - er stick - er.
 date, ques - tion ev - 'ry-thing? Or shut up and be the vic - tim of au - thor - i - ty. }

Chorus:
 w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) both 4 times



Warn - ing: Live with - out warn - ing.



Let's say a warn - ing: Live with - out warn - ing.

1.

Acous. Gtrs. 1 & 2 tacet
N.C.

Elec. Gtr. 1 Rhy. Fig. 2

With - out. Al - right.

Elec. Gtr. 2 Rhy. Fig. 2A

mf

TAB 0 0 4 3 0 0

D.C.

end Rhy. Fig. 2

end Rhy. Fig. 2A

w/tremolo

1/4 1/4 1/4 1/4

TAB 0 4 0 3 0 0 0 4 0 3 0 0 0 4 0 3 0

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) both 4 times

2.

Let's see a warn - ing: Live - with - out warn - ing.

Let's see a warn - ing: Liv

with - out warn - ing. With - out. Al - right

Interlude:

Acous. Gtrs. 1 & 2 tacet

w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2)

N.C.

Verse 3:

w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2) both 2 times

N.C.

Bet - ter homes and safe - ty - sealed com - mun - i - ties?

N.C.

Did you re - mem - ber to pay the u - til - i - ty?

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) both 3 times

Cau - tion: Po - lice line: You'd bet - ter not cross. Is it the cop or am I the one -

that's real - ly dan - ger - ous? San - i - ta - tion, ex - pir - a - tion date, ques - tion ev - 'ry - thing?

Chorus:

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) both 4 times

Or shut up and be the vic - tim of au - thor - i - ty. Warn - ing: Live -

with - out warn - ing. Let's see a warn - ing: Live -

with - out warn - ing. Let's see a This was a

Outro:

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2)

pub - lic ser - vice an - nounce - ment. This was on - ly a test.

BLOOD, SEX AND BOOZE

Lyrics by BILLIE JOE
Music by GREEN DAY

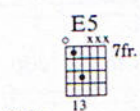
Moderately fast ♩ = 176 (♩ = $\frac{3}{4}$ ♩)

Intro:

N.C.



Elec.
Gtr. 1



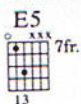
open

P.M. throughout

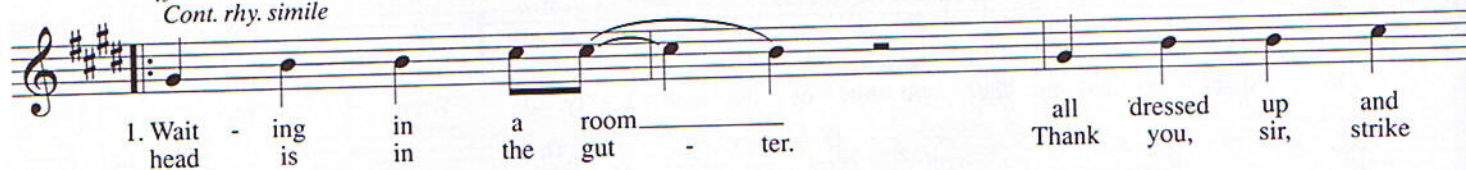
Cont. rhy. simile



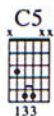
Verse:



Cont. rhy. simile

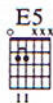


for Let the them pain eat she my puts flesh me through down is



what to I the need. wood. So It make feels it so

Chorus:

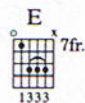


* w/o P.M.

Cont. rhy. simile

bleed. } good. } I'm in dis - tress. Oh, mis - tress,

*Elec. Gtr. 1 dbld.



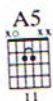
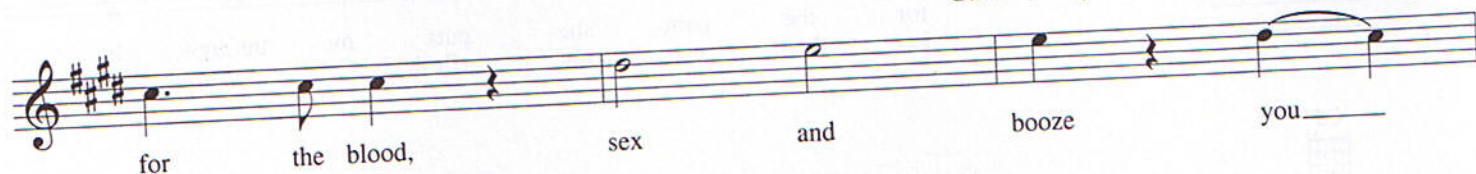
I con - fess so do it one more time, these



hand - cuffs are too tight. Well, you know I will o -

bey, so please don't make me beg

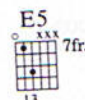
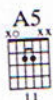
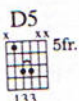
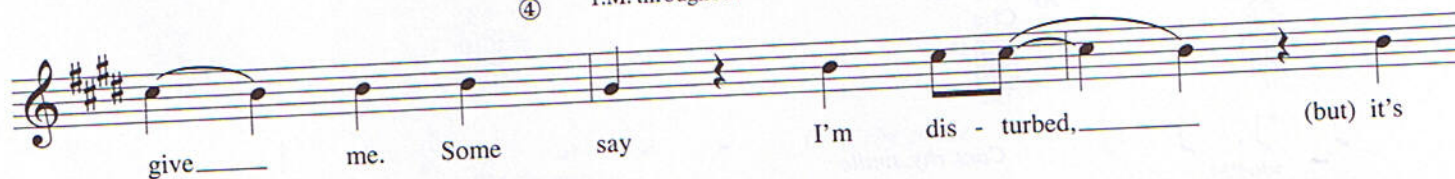
To Coda ♪

Elec.
Gtr. 1

open

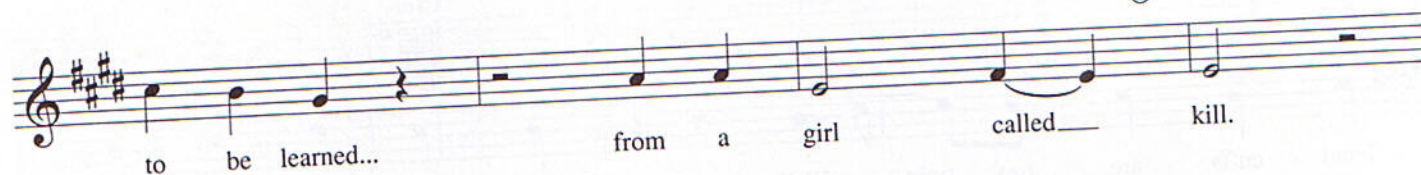
P.M. throughout

Cont. rhy. simile

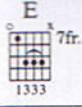
Elec.
Gtr. 1

open

Resume rhy. simile



Interlude:



Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a melodic line with a long note, a quarter note, and a half note, followed by a rest. Below the staff, the text "(2nd time only) Oh. _____" is written.

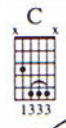
*Elec. Gtr. 1

Rhy. Fig. 1

Musical staff for electric guitar 1, marked with a forte (f) dynamic. It features a rhythmic figure consisting of a series of eighth notes, each with a palm mute symbol (a small 'x' over the note).

Tablature staff for electric guitar 1, showing fret numbers (9, 7, 0) and a double bar line.

*Elec. Gtr. 1 dbld.



1. 2. D.S. al Coda

Musical staff with treble clef and key signature of two sharps. It contains a melodic line with a long note, a quarter note, and a half note, followed by a rest. Below the staff, the text "Oh. _____" is written.

end Rhy. Fig. 1

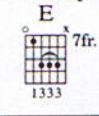
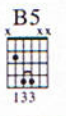
Musical staff for electric guitar 1, featuring a rhythmic figure consisting of a series of eighth notes, each with a palm mute symbol.

Tablature staff for electric guitar 1, showing fret numbers (5, 3, 0) and a double bar line.

Interlude:

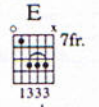
w/Rhy. Fig. 1 (Elec. Gtr. 1)

Coda



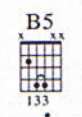
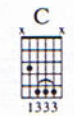
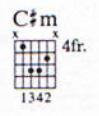
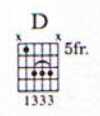
Musical staff with treble clef and key signature of two sharps. It contains a melodic line with a long note, a quarter note, and a half note, followed by a rest. Below the staff, the lyrics "booze you give me." are written, followed by "Oh. _____".

Outro:



Elec. Gtr. 1

Musical staff with treble clef and key signature of two sharps. It contains a melodic line with a long note, a quarter note, and a half note, followed by a rest. Below the staff, the text "Oh. _____" is written.



Cont. rhy. simile

Elec. Gtr. 1

Musical staff with treble clef and key signature of two sharps. It contains a melodic line with a long note, a quarter note, and a half note, followed by a rest.

CHURCH ON SUNDAY

Lyrics by BILLIE JOE
Music by GREEN DAY

Moderately fast ♩ = 160

Intro:

***Elec. Gtr. 1**  **Rhy. Fig. 1**   **end Rhy. Fig. 1**

***Elec. Gtr. 1 dbld.**

Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times

1. To - day is the first - day of the rest of our
2. I here - by sol - emn - ly swear - to tell the whole

  3

lives. _____
truth. _____

To - mor - row is too late to pre -
And noth - ing but the truth is what

tend ev - 'ry - thing's al - right now.
I'll ev - er hear from you now.

I'm not get - ting an
"Trust" is a dir

- y young - er as long comes as you don't get an - y old - er.
- y word - that from such a li - ar.

A  **D** 

I'm not gon - na state — that yes - ter - day nev - er was —
 But "re - spect" is some - thing I — will earn... if you have faith...

Pre-chorus:

E  **F#5**  **A5**  5fr.

Elec. Gtr. 1

Blood - shot, — dead - beat, and lack of sleep — mak - ing your —

E  7fr. **F#5**  **A5**  5fr.

Cont. rhy. simile

— mas - car - a bleed — tears down — your face, leav - ing trac -

E  7fr.

— es of — my mis - takes. When — I say...

Chorus:

A  5fr. **D**  5fr. **E**  7fr. **A**  5fr.

Elec. Gtr. 1 *Cont. rhy. simile*

If I prom - ise to go to church on Sun - day, will you go with me on

D  5fr. **E**  7fr. **A**  5fr. **D**  5fr. **E**  7fr. **A**  5fr.

Fri - day — night? If you live with me, I'll die for you and this com - pro - mise.

1.
w/Rhy. Fig. 1 (Elec. Gtr. 1)

E  **A**  **D**  **E** 

Elec. Gtr. 1

Substitute w/Rhy. Fill 1 (3rd time only)

2. 3.

A 5fr. 1342

D 5fr. 1333

E 7fr. 1333

If I prom - ise to go to church on Sun - day,

A 5fr. 1342

D 5fr. 1333

E 7fr. 1333

will you go with me on Fri - day night?

A 5fr. 1342

D 5fr. 1333

E 7fr. 1333

A 5fr. 1342

If you live with me, I'll die for you and this com - pro - mise.

To Coda ⊕

Interlude

Elec. Gtr. 1

E 231

A 213

Asus2 21

A 213

Asus2 21

A 213

Let's go! —

D 132

E 231

A 213

Asus2 21

A 213

Asus 213

A 213

Asus2 21

A 213

(1st time only) Eh. —

Eh. —

Eh. —

Rhy. Fill 1

D 5fr. 1333

E 7fr. 1333

Elec. Gtr. 1

D

E

A

D

E

A

Oh!

D

E

D.S. al Coda

Coda

E

A

E

Elec. Gtr. 1

And this com - pro - mise. It's a

F5

A

com - pro - mise.

FASHION VICTIM

Lyrics by BILLIE JOE
Music by GREEN DAY

Moderate shuffle ♩ = 134 (♩-♩-♩)

Intro:

Elec. Gtr. 1

A

111

3

3

Cont. rhy. simile

*Band enters

Elec. Gtr. 1

3

3

3

1. He's a

*Elec. Gtr. 1 dbld.

Verse:

A

111

C#m

4fr.

13421

F#m

134111

Cont. rhy. simile

vic - tim of his own time in his "vin - tage suit" and tie. —
scent - ed mag - a - zine, look - ing sharp and liv - ing clean, —
3. Whoa. —

Whoa. —

E

231

A

111

C#m

4fr.

13421

F#m

134111

He's a cas - u'l - ty dressed to the teeth in the
liv - ing well and dressed to kill but she
Whoa. —

D

132

A

111

E

7fr.

1333

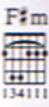
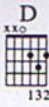
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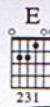
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Elec. Gtr. 1

Resume rhy. fig. simile

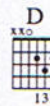
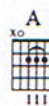
lat - est gen - o - cide. — The new sea - sons come and so, —
looks like hell to me. — So when you're danc - ing through your ward —
Whoa. —



robe at the dog and po - ny show. Gon - na
do the an - or - ex - a - go - go,
Whoa.



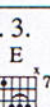
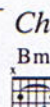




sit and beg and fetch the names and you'll fol - low the dress code.
cloaked with style for ped - o - philes as the cred - it card ex - plodes..
Whoa.

1.  7fr.  111

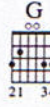
Elec. Gtr. 1 *Resume rhy. fig. simile*

What's in a name? Eh!

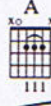
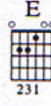
2. 3.  7fr.  13421

Elec. Gtr. 1 *Chorus:*

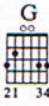
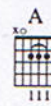
2. She's a } Well, you auc-tioned off your life

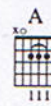
Cont. rhy. simile  3421  21 34  1 34

for the "most" ex - pen - sive price.

To Coda  231  111  21 34  1 34  231

Go - ing once, go - ing twice, it's gone.

 111  21 34  1 34  111

Elec. Gtr. 1 open 4fr.  111  111  111

Al - right, — yeah!

w/Fill 1 (Elec. Gtr. 2)

Coda



go - ing twice, — it's gone.

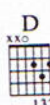
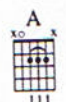


Al - right!

Outro:

Elec.
Gtr. 1

What's in a name? Hey! What's in a



name? Hey! What's in a name?

Fill 1

Elec. Gtr. 2

f

TAB

9	10						
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CASTAWAY

Lyrics by BILLIE JOE
Music by GREEN DAY

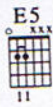
Fast ♩ = 224

Intro:

Band enters 3rd time

1. 2. 3.

N.C.



end Rhy. Fig. 1

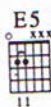
Elec.
Gtr. 1

f

Rhy. Fig. 1

Verse:

4.



Rhy. Fig. 2

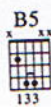
*Elec.
Gtr. 1

1. I'm

(1. 3.) on a sen - ti - men - tal jour - ney in - to sight_ and
rid - ing on the night train and driv - ing sto - len

*Elec. Gtr. 1 tacet 3rd time.

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times



end Rhy. Fig. 2

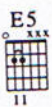
sound._
cars._

Of no re - turn and no_ look - ing back_ or
Test - ing my nerves out_ on the bou - le -



down._
vard._

A con - sci - en - tious ob - jec - tor to the war that's in_ my
Spon - ta - ne - ous_ com - bus - tion in the cor - ners of_ my



mind. }
mind. }

While leav - ing in_ the lurch and I'm tak - ing back_ what's

w/Rhy. Fill 1 (*Elec. Gtr. 1*) 3rd time only *Pre-chorus:*

B5

X X X

133

E5
○ XXX

||

Elec.
Gtr. 1

Cont. rhy. simile

mine. I'm on a mis - sion. in - to

B5

X X X

133

B♭5

X X

123

B5

X X X

1 2 3

Elec.
Gtr. 1

des - ti - na - tion un - known. _____

Bb5

X X

•					
	•	•			

123

B5

133

F#5
XX

122

ES
X
11

Resume pre-chorus fig. simile

An ex - pe - di - tion_ on - to

Chorus:

w/Rhy. Fig. 1 (*Elec. Gtr. 1*) 4 times

F#5
xx

133

B5

x x

133

G#5

xx



122

des - o - la - tion road where I'm a — cast - a - way, —

E5
XXX

11

B5

1 2 2

G♯5
XX



go - ing at it a - lone. Cast - a - way,

E5
XXX



11

B5

x x

1 2 3

G♯5



now I'm on my own. Cast a way,

Rhy. Fill 1

Elec.
Gtr. 1

E5
 X X X X
 1 1

B5
 X X X
 1 3 3

G#5
 X X X
 1 3 3 4fr.

go - ing at — it a - lone. — Cast - a - way, —

To Coda ⊕

To Coda C

The musical score for 'To Coda' is written on a single staff. Above the staff, four guitar chord diagrams are shown: E5 (fingering 11), B5 (fingering 133), E5 (fingering 11), and F#5 (fingering 133). The melody consists of eighth and quarter notes. The lyrics 'now I'm on— my own. Lost and found, trou - ble bound, cast - a -' are written below the staff. A 'Coda' symbol is placed above the staff after the first measure of the second phrase. A bracket connects the first and second measures of the second phrase, and another bracket connects the third and fourth measures.

now I'm on— my own. Lost and found, trou - ble bound, cast - a -

Fig. 1 (Elec. Gtr. 1) 1st 3 meas. only

w/Rhy. Fig. 1 (Elec. Gtr. 1)

w/Rhy. Fig. 1 (Elec. Gtr. 1)

B5

G#5 4fr.

E5 11

B5 133

G#5 133 4fr.

way. _____

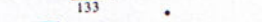
Fig. 1 (Elec. Gtr. 1) 2 times

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

way. _____

1.  11

2.  133

Elec. Gtr. 1 

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

 133

 4fr. 133

2. I'm 

2. I'm

Guitar Solo:

B5

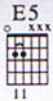
F#5

Elec. Gtr. 1

Elec. Gtr. 2

TAB

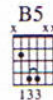
**Interlude:*



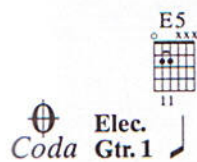
Elec. Gtrs. 1 & 2 tacet

*Chords implied by bass gtr.

D.S. $\frac{3}{4}$ al Coda



3. I'm

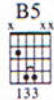
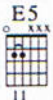
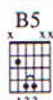


Elec. Gtr. 1

Cont. rhy. simile

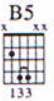
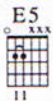
Lost and found, trou - ble bound, cast - a -

w/Rhy. Fig. 1 (Elec. Gtr. 1) 3 times



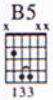
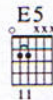
way._____

Cast - a -



way._____

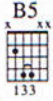
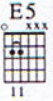
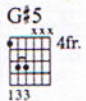
Cast - a -



way._____ (Cast - a - way._____)

Cast - a -

w/Rhy. Fig. 1 (Elec. Gtr. 1) 1st 3 meas. only



Elec. Gtr. 1

way._____ (Cast - a - way._____)

MISERY

Music and Lyrics by
GREEN DAY

Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
⑤ = A $\flat$ ② = B $\flat$
④ = D $\flat$ ① = E $\flat$

Moderately $\text{♩} = 132$

Intro:

Organ

Bm

Em

Bm

Em

F $\sharp$

Bm

Bdim7

Slightly faster $\text{♩} = 152$

Bm

Cont. rhy. simile

Band enters

Acous. Gtr.

Rhy. Fig. 1

hold throughout

1. Vir -

end Rhy. Fig

T

A

B

Verse:

w/Rhy. Fill 1 (Elec. Gtr. 2) 2nd time only



*Elec. Gtr. 1

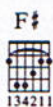


Cont. rhy. simile

gin - ia was a "lot liz - ard" from F - L - A. She
Vin - nie was a hus - tler out of Am - ster - dam. He

Acous. Gtr.

*Elec. Gtr. 1 2nd time only.



had a com - pound frac - ture in the "trunk." It
ran the drug car - tel in "tin - sel - town." They

Rhy. Fill 1

Elec. Gtr. 2

Bm  13421

E  231

Em  23

start - ed when she ran a - way, thumb's out on the in - ter - state, she
found him in a Cad - il - lac, blud - geoned with a base - ball bat

TAB: 2 2 2 2 2 0

*Doubled by Elec. Gtr. 1 (2nd time only).

F#  134211

Bm  13421

hitched in a ride to mis - er - y.
the name of mis - er - y.

"Mis - ter

TAB: 2 2 2 2 2 2 2 2 2 2 2 0

Acous. Gtr. & Elec. Gtr. 1 cont. verse rhy. fig., simile

Whir - ly" had a cat - a - stroph - ic in - ci - dent. He
Gin - a hit the road to New York Cit - y, mys

F#  134211

fell in - to the cit - y by the bay. He
ter - i - ous - ly the night Vin - nie croaked. She

Bm  13421

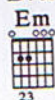
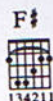
E  231

Em  23

liq - ui - dat - ed his es - tate, now he sleeps up - on the Haight,
to e - lope with Vir - gin - ia and the the dope and

2.

Bridge:

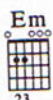
Elec.
Gtr. 1

Well, hell hounds on your trail now once a - gain, boy. It's

Acous. Gtr.

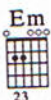
TAB

2 3 4 4 2 0 0 0 0 2 2 2 2 2 2 3 4 4 2 0

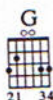


Acous. Gtr. & Elec. Gtr. 1 cont. rhy. figs., simile

grop - ing on your leg un - til it sleeps. The



emp - ti - ness will fill your soul with sor - row. 'Cause

Acous. Gtr. &
Elec. Gtr. 1

it's not what you make, it's what you leave.

w/Rhy. Fig. 1 (Acous. Gtr. 1) simile

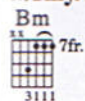


Cont. rhy. simile

Ah.

Mandolin Solo:

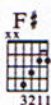
w/Rhy. Figs. 1 (Acous. Gtr.) & 1A (Elec. Gtr. 1)



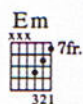
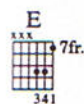
Elec. Gtr. 2

Mandolin (arr. for gtr.)

First system of Mandolin solo notation. The staff shows a melodic line with a triplet of eighth notes. The TAB below indicates the fret numbers: 10 9 7 9 | 10 10 10 9 7 9 | 10 7 (7) | 10 10 10 10. Dynamics include *mf* and *trem. pick*.



Second system of Mandolin solo notation. The staff continues the melodic line. The TAB indicates fret numbers: 12 9 | 11 11 | 10 9 7 9 | 10 10 10 9 7. Includes *trem. pick* notation.

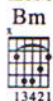


Cont. in notation

Third system of Mandolin solo notation. The staff concludes the solo. The TAB indicates fret numbers: 7 9 | 10 9 7 9 | 9 11 | 10 9 7 7 7 7. Includes *trem. pick* notation.

Guitar Solo:

Elec. Gtr. 1 tacet



Acous. Gtr.

Elec. Gtr. 2

Cont. rhy. simile



Fourth system of guitar solo notation. The staff shows a melodic line. The TAB indicates fret numbers: 2 | 5 5 | 5 4 5 | 2 5 4 5 | 4 1 | 2. Includes *Cont. rhy. simile* notation.

Bm  13421

Em  23

w/trem. bar -1/2 -1/2

TAB 4 4 4 4 5 4 1 2 2 2

D.S. $\text{\textcircled{S}}$ al Coda

F#7  3241 7fr.

Bm  13421

Bm  13421

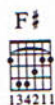
Acous. Gtr. $\diamond$

And we're gon - na get

w/trem. bar -1/2

TAB 4 1 2 5 4 2 7 7 7 9

Coda

Elec.
Gtr. 1
& Acous.
Gtr.

day, of mis-er - y.

Mandolin

10 9 7 9

TAB

Outro:
Elec. Gtr. 1 tacet
Bm

2fr.

5 6

w/Rhy. Fig. 1 (Acous. Gtr.)

Acous. Gtr. $\diamond$ w/fdbk.
(Elec. Gtr. 1)

Cont. rhy. simile

trem. pick

10 10 10 9 7 9 10 7 (7) 10 9 7 9 10 9 7 7 7 7

TAB

DEADBEAT HOLIDAY

Lyrics by BILLIE JOE
Music by GREEN DAY

Moderately ♩ = 154

Verse:

Intro:

N.C.

Synth.

*Elec.
Gtr. 1

G
○○



21 34

D
X X O

13

 $\dot{m}f$

1. Wake up, _____ the house is on five _____
2. Christ - mas lights in the mid - dle of Au - gust. _____

****Elec. Rhy. Fig. 1**
Gtr. 2

Rhy. Fig. 1

 m_f

P.M. - - - 4

P.M. --- +

P.M. --- +

**T
A
B**

*Elec. Gtr. 1 1st time only.

**Elec. Gtr. 2 2nd time only.

G

1 3 4

C

X O

13 2

G
○○

21

and the cat's got in the dry - er. Phi - los - o phy's -
Grudg - es come back to haunt_____ us. Your old - est al -

P.M.

P.M. - - -

TABLE

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Em C D

a li - ar when your home is your head - stone.
lies are your long lost en - e - mies.

end Rhy. Fig. 1

TAB

0 0 2 2 2 2 2 2 5 5 5 5 7 7 7 7 7 7 7 7 0

0 0 0 0 0 0 3 3 3 3 5 5 5 5 5 5 5 5 5 5 0

Sub. w/Rhy. Fig. 1 (Elec. Gtr. 2) 2nd time

G D G

"I - con" is the last chance for to hope
Ground - ed in a du - plex to find

when there's no such
that you're liv - ing on

C G Em

things as he - roes. Your faith lies in the ditch that
a land mine. Va - ca - tion hot - spots is a

Pre-chorus:

C D Bm C

you dug your - self in. } Last chance to piss.
cem - e - ter - y drive. }

G5 C G5

open 133 1333 133 open

it all a - way.

E5 11 B5 133 C 1333

P.M. P.M. P.M. P.M.

Noth - ing but hell to pay 1.2. when the lights all are you go - ing
3. when wan - na

1.2. D5 23 D7(3) 21 D7sus 214 D7 213 To Next Strain (To Chorus:) 3. D5 23 D7(3) 21 open 4

down. Oh. do,

D7sus 214 D7 213 D5 23 D7(3) 21 D5 23 open 4

not to give up. (Give up.)

Chorus: G5 133 Bm 13421 C 1333 G5 133

Dead - beat hol - i - day, cel - e - brate your own de - cay.

C 1333 G5 133

There's a va - cant sign that's hang - ing high on a

F5 133 D 1333 5fr. G5 133 Bm 13421

noose o - ver your home. Oh, dead - beat hol - i - day,

get_ on_ your knees_ and pray._ There's a va -

C G5

- cant sign_ that's hang - ing high_ but at least you're not a - lone._

C G5

To Coda

1. F 5

D 5fr.

Interlude:

least you're not a - lone._

2. F 5

D 5fr.

Elec. Gtr. 3

f

TAB

7 7 7 7 5 5
0 0 0 0 0 0

Elec. Gtrs. 2 & 3 cont. rhy. simile

(1st time only) Hol - i - day._

TAB

12 12 11 11 11 X
0 0 0 0 0 X

1.

2.

D.S. % al Coda

1.

2.

3.

4.

5.

6.

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Coda

least you're not a - lone. Oh, dead - beat hol - i - day,

cel - e - brate your own de - cay. There's a va -

- cant sign that's hang - ing high but at least you're not a - lone.

Hol - i - day.

HOLD ON

Lyrics by BILLIE JOE
Music by GREEN DAY

Moderately ♩ = 130

Intro:

G C G C G C

21 3 32 1 21 3 32 1 21 3 32 1

Rhy. Fig. 1

*Acous. Gtr. *mf*

*Acous. Gtr. dbld.

1. D D

132 132

end Rhy. Fig. 1

Verse:

G C

21 3 32 1

1. As I stepped cry to the edge hope, 'yond the a

G D G C G D

21 3 132 21 3 32 1 21 3 132

Cont. rhy. simile

shad - ow of a doubt, with my con - science beat - ing. Like the
plea for peace, and my con - science beat - ing. It's

G C G D C D

21 3 32 1 21 3 132 32 1 132

pulse of a drum that ham - mers on and on 'til I reach the break of
not what I want for, it's all on that I need to reach the break of

G C G D

21 3 32 1 21 3 132

day.
day.

As the sun beats down on the half - way house,
So I run to the edge 'yond the shad - ow of a doubt,

has with my con - science beat - ing the sound in my ear, the
 my con - science bleed - ing. Here lies the truth, the lost

will to per - se - vere as I reach the break of day. } When you lost all
 trea - sures of my youth as I hold 'til the break of day.

Chorus:

Acous. Gtr. hope and ex - cus - es and the cheap - skates and the los -

- ers. Noth - ing's left to cling on to. Got to

hold on, hold on - to your - self.

1. 2. A

Guitar Solo:



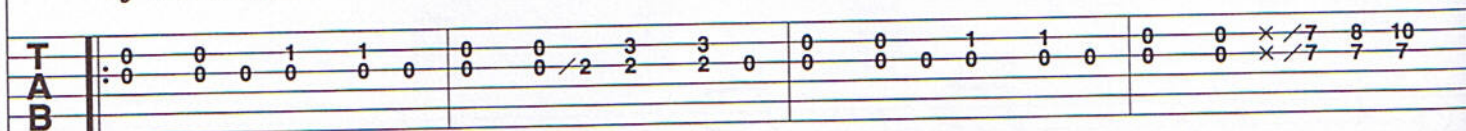
Acous.
Gtr.

Cont. rhy. simile

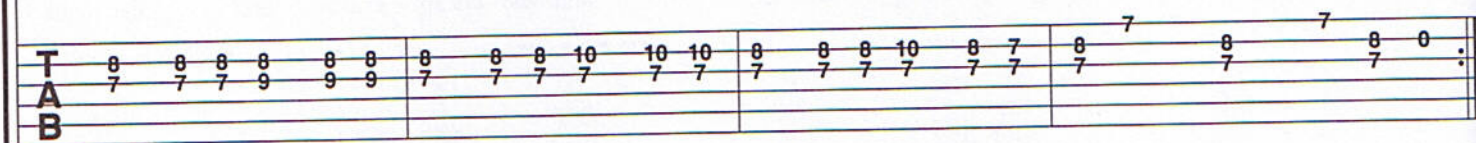
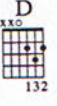
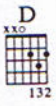
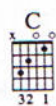
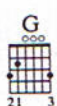
*Elec. Gtr.



mf hold throughout



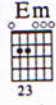
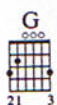
*Elec. Gtr. simile 2nd time.



12.

Chorus:

Elec. Gtr. tacet



Acous. Gtr.



When you've lost all hope and ex - cus - es and the



D G Em

cheap - skates and the los - ers. Noth - ing's left _____ to cling on _____

G C D

_____ to. _____ Got to hold _____ on, got to

C D C

hold _____ on, hold _____

D

on, hold on - to your - self. _____

Outro:
w/Rhy. Fig. 1 (Acous. Gtr.)

G C G C

on, hold on - to your - self. _____

G C D

Acous. Gtr.

JACKASS

Lyrics by BILLIE JOE
Music by GREEN DAY

Moderately fast ♩ = 176 (♩-♩³♩)

Intro:

Elec. Gtr. 1

mf

f

*open

*Elec. Gtr. 1 dbld.

Al-right!

§ Verses 1 & 4:
w/Fill 1 (Elec. Gtr. 2) 2nd time only

1. F 5 C 5 F 5 C 5 G

2. F 5 C 5

Rhy. Fig. 1

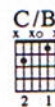
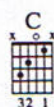
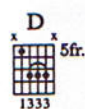
1. To know you is to know you is to

Fill 1

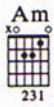
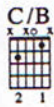
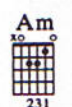
Elec. Gtr. 2

TAB

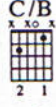
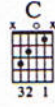
hate bait you, — so lov - ing you must be like su - i - cide —
 you, — and you fell vic - tim to your own de - ni -



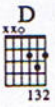
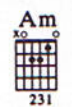
al. } Well, I don't mind, —



To Coda ⊕



if you don't mind. — Hell, I am not the
 You're



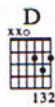
end Rhy. Fig. 1

Verses 2 & 3:

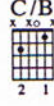
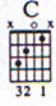
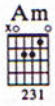
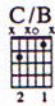
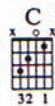
w/Rhy. Fig. 1 (Elec. Gtr. 1) simile



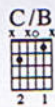
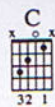
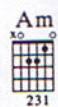
one that's gon - na die. — 2. I guess I just can't
 cen - ter of at -



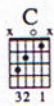
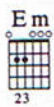
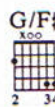
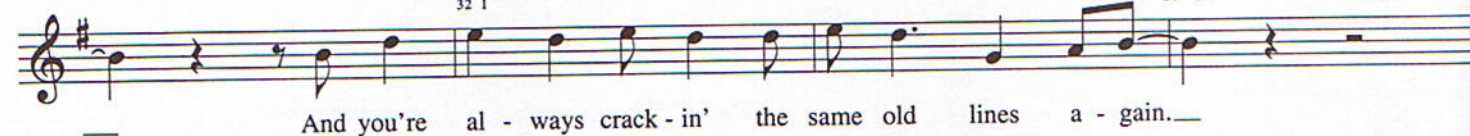
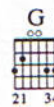
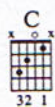
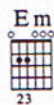
lis - ten — to this one - sid - ed con - ver - sa - tion a - gain. —
 ten - tion — got an hon - or - a - ble men - tion once a - gain. —



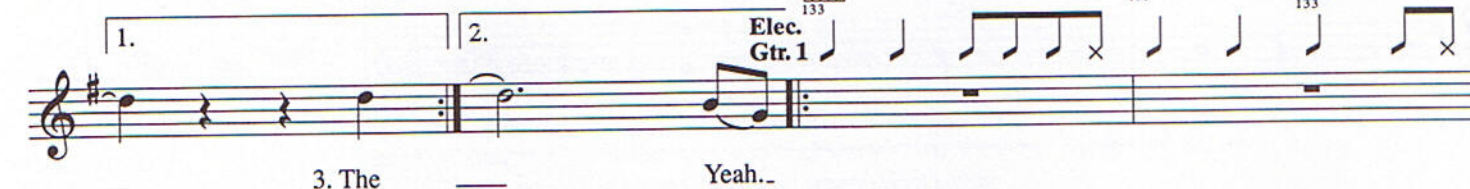
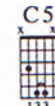
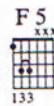
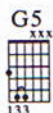
'Cause I don't care — if I don't care. —
 Con - grat - u - la - tions and sal - u - ta -



Chorus:



Saxophone Solo:



1. 2.

G5 F5 C5 F5 C5

Oh!

Guitar Solo:

Elec. Gtr. 1

D C G D

Elec. Gtr. 2

f

TAB

2.

C G D

4. To

hold -----

TAB

rit. Coda

C C/B Am E

Elec. Gtr. 1

wast - ing all your time.

WAITING

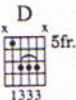
Tune down 1/2 step:

⑥ = E♭ ③ = G♭
 ⑤ = A♭ ② = B♭
 ④ = D♭ ① = E♭

Lyrics by BILLIE JOE
 Music by GREEN DAY

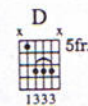
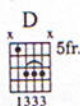
Moderately ♩ = 134

Intro:

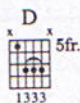


mf *Cont. rhy. simile*

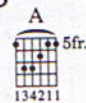
I've been wait - ing a long time for this



mo - ment to come I'm des - tined for an - y thing at



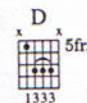
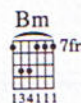
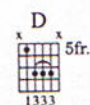
Verse:



f **Elec. Gtr. 1 dbld.*

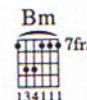
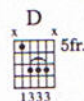
all

1. Down - town
 2. Dawn - ing
 3. Dumb - struck,



Cont. rhy. simile

lights will be shin - ing on me like a new dia - mond
 of a new er - a. Call - ing, don't let it catch you
 col - our me stu - pid. Good - luck, you're gon - na need it



ring out un - der the mid - night hour.
 fall - ing, read - y or not at all.
 where I'm go - ing if I get there at all.

D 5fr. 1333 A 5fr. 134211 D 5fr. 1333

Well, no one can touch me now.
Well, so close, e-nough to taste it.
Wake up.

Bm 7fr. 134111 D 5fr. 1333 A 5fr. 134211 To Coda

And I can't turn my back, it's too late,
Al-most I can em-brace this feel-ing.
Bet-ter thank your luck-y stars.

D 5fr. 1333 Bm 7fr. 134111 D 5fr. 1333

read-y or not at my all. Well,
on the tip of my tongue.

Chorus:

F#5 133 F+ 143 E 231 Elec. Gtr. 1

I'm so much clos-er than I have ev-er known.

1. B 1333 D 5fr. 1333 A 5fr. 134211 D 5fr. 1333

Wake up.

2. D 5fr. 1333 A 5fr. 134211 D 5fr. 1333 A 5fr. 134211 D 5fr. 1333 A 5fr. 134211 D 5fr. 1333 A 5fr. 134211

D 5fr. 1333 A 5fr. 134211 D 5fr. 1333 A 5fr. 134211 D 5fr. 1333 A 5fr. 134211 D 5fr. 1333 A 5fr. 134211

Bet - ter thank your

D 5fr. 1333 A 5fr. 134211 D 5fr. 1333 A 5fr. 134211 D 5fr. 1333 A 5fr. 134211 D 5fr. 1333 A 5fr. 134211

luck - y stars.

D 5fr. 1333 A 5fr. 134211 D 5fr. 1333 A 5fr. 134211 F5 133 E 231 open

Sure, hey, hey, hey.

Guitar Solo:

A 5fr. 134211 D 5fr. 1333 Bm 7fr. 134111

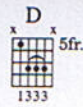
Elec. Gtr. 1 Elec. Gtr. 2 Cont. rhy. simile

f

TAB: 9 6 6 4 6 7 6 4 9 6 6

D 5fr. 1333 A 5fr. 134211 D 5fr. 1333

TAB: 4 6 7 6 4 6 2 2 4 6 7 6 4



Chorus:

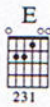


Elec.
Gtr. 1

Well, I'm so much clos-

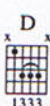
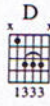
Elec.
Gtr. 3

mf

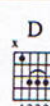
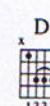


- er than I have ev - er known.

10 10 9 10 12 9 10 9 10 9 10 12 9 10



Wake up.



Bet - ter thank your

luck - y — stars.

Interlude:

Sure, hey, hey, hey.

*Elec. Gtr. 1 *mf*

⑥

*Elec. Gtr. 1 not dbld.

Mid-tro:

I've — been — wait - ing a life - time for — this —

Cont. rhy. simile

mo - ment to came. — I'm des - tined — for an - y - thing — at

all. —

Elec. Gtr. 1

D.S. al Coda

Coda

Elec. Gtr. 1

MINORITY

Lyrics by BILLIE JOE
Music by GREEN DAY

Moderately ♩ = 132 (♩-♩-♩)

Intro:

Chord diagrams for Intro:

- C: x 0 0 3 2 1
- G: 2 1 3 4
- Fmaj7: 3 2 1
- C: x 0 0 3 2 1
- G: 2 1 3 4
- F: 3 2 1 1
- C: x 0 0 3 2 1

Acous. Rhy. Fig. 1

Gtr. *mf* fingerstyle

end Rhy. Fig. 1

Cont. in slashes

TAB: 0 1 0 0 3 0 1 0 1 0 0 1 0 0 0 0 2 0 3 2 0 2 3

Chorus:

Chord diagrams for Chorus:

- C: x 1 3 3 3
- F: 1 3 2 1 1 1
- G: 1 3 4 2 1 1
- F: 1 3 2 1 1 1
- C: x 1 3 3 3
- F: 1 3 2 1 1 1

Elec. Gtr. 1 & Acous. Gtr. *f*

Cont. rhy. simile

I want to be the mi - nor - i - ty. I don't_ need your au -

Chord diagrams for Chorus:

- G: 1 3 4 2 1 1
- F: 1 3 2 1 1 1
- C: x 1 3 3 3
- F: 1 3 2 1 1 1
- G: 1 3 4 2 1 1
- F: 1 3 2 1 1 1

thor - i - ty. Down with the mor - al ma - jor - i - ty. 'Cause_

Verse:

Chord diagrams for Verse:

- C: x 1 3 3 3
- F: 1 3 2 1 1 1
- G: 1 3 4 2 1 1
- F: 1 3 2 1 1 1
- C: x 3 2 1
- G: 2 1 3 4

Acous. Gtr.

I want to be the mi - nor - i - ty. 1. I pledge al - le - giance
(2.3.) light, one mind

Fmaj7



321

C



32 1

G



21 34

F



134211

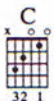
G



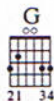
21 34

Cont. rhy. simile

to the un - der - world. One na - tion un - der - dog there of which I stand a - lone. A
flash - ing in the dark. Blind - ed by the si - lence of a thou - sand bro - ken hearts. "For



32 1

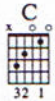


21 34

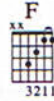
Fmaj7



321



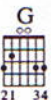
32 1



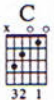
3211



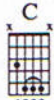
face in the crowd, un - sung a - gainst the mold. With - out a doubt, sin - gled out, the
cry - ing out loud," she screamed un - to me. A free - for - all, f*** 'em all.

Chorus:

21 34



32 1



1333



132111



134211

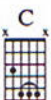


132111

Elec. Gtr. 1
& Acous. Gtr.



on - ly way I know. } 'Cause I want to be the mi - nor - i - ty.
"You are your own sight."



1333



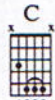
132111



134211



132111



1333



132111

Cont. rhy. simile

I don't_ need your au - thor - i - ty. Down with the mor - al ma -

To Coda 

134211



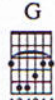
132111



1333



132111



134211



132111



jor - i - ty. 'Cause_ I want to be the mi - nor - i - ty.

Bridge:

Elec. Gtr. 1 & Acous. Gtr.

Am 5fr. 134111 3 3

E 7fr. 1333 3

F 8fr. 1333 3

C 8fr. 134211 3

Am 5fr. 134111 3

E 7fr. 1333 3

1. Stepped out of the line_____ like a sheep runs

2. Instrumental.

F 132111 3

G 134211 3

Am 5fr. 134111 3

E 7fr. 1333 3

F 8fr. 1333 3

C 8fr. 134211 3

from the herd. March - ing out of time_____

Am 5fr. 134111 3

F 132111 3

G 134211 3

1. The on - ly way I know. 2. One

to my own beat now._____

2. Interlude:

G 134211 3

B 1333 3

C 32 1 21 34

G 21 34

Fmaj7 321

C 32 1

G 21 34

Fmaj7 321

G 21 34

Cont. rhy. simile

3. One

Coda

G 134211

F 134211

C 1333

F 134211

G 134211

F 134211

nor - i - ty. I want to be the mi - nor - i - ty.

Elec. Gtr. 2

mf

TAB

5 5 6 6-8 8

Chord diagrams: C (1333), F (134211), G (134211), F (134211), C (1333), F (134211).

I want to be the ma - jor - i - ty. I want to be the mi -

TAB: 8 6 5 5 5 5 6

Chord diagrams: G (134211), F (134211), C (1333), F (134211), G (134211), F (134211).

nor - i - ty. I want to be the mi - nor - i - ty.

TAB: 8 8 8 8 8

Outro:

w/Rhy. Fig. 1 (Acous. Gtr.)

Elec. Gtr. 1 tacet

rit.

Chord diagrams: C (1333), G (134211), Fmaj7 (321), C (1333), G (134211), F (134211), C (1333).

Elec. Gtr. 1

MACY'S DAY PARADE

Lyrics by BILLIE JOE
Music by GREEN DAY

Moderately ♩ = 112

Intro:



Acous.
Gtr. 1



Cont. rhy. simile

Verse:

w/Fill 1 (Elec. Gtr.) 8 times, 3rd time only.

Cont. rhy. simile

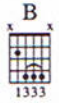
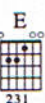
1. To - day's the Ma - cy's
2. When I was a

3. Instrumental



Day Pa - rade._____
kid I thought.

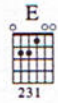
The night of the liv - ing dead is on it's way,
I want - ed all the things that I have - n't got.



with a cred - it re - port._____
Oh, but I learned._____
for du - ty call._____
the hard - est way._____



It's a life - time guar - an - tee,_____
Then I re - al - ized what it



stuffed in a cof - fin, "ten per - cent more free."
took to tell the dif - f'rence be - tween thieves and crooks. Red light spe -
Let's

Fill 1
Elec.
Gtr.



mf

T
A
B

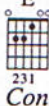
12	12	12	12
11	11	11	11




- cial at the mau - so - le - um.
 learn, me and you.

Pre-chorus:

w/Fill 2 (Acous. Gtr. 2) 2nd time only

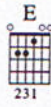



Cont. rhy. simile

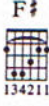
1.2. Give me some-thing that I need,
 3. What's the con - so - la - tion prize? Sat - is - fac-tion
 E - co - no - my -

To Coda

1.



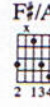
guar - an - teed to you. What's the con - so - la - tion prize?

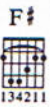



E - con - o - my - sized dreams of hope.

2.







Chorus:
Cont. rhy. simile

guar - an - teed. 'Cause I'm think-ing 'bout a brand - new hope, the one I've nev - er





known. 'Cause now I know it's all that I want - ed.

D.S. al Coda

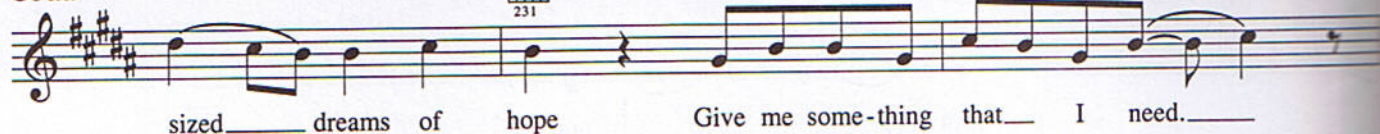
Acous. Gtr. 2 Fill 2

mf

TAB

7 7 7 7 7 7 7 7 7 7 6 7 7 7 7 6 7 7

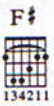
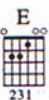
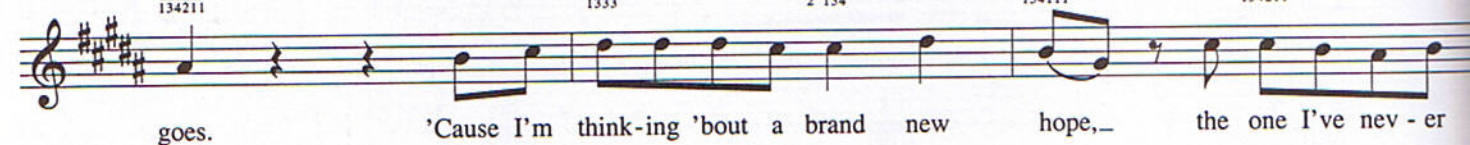
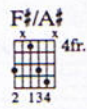
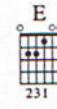
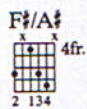
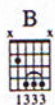
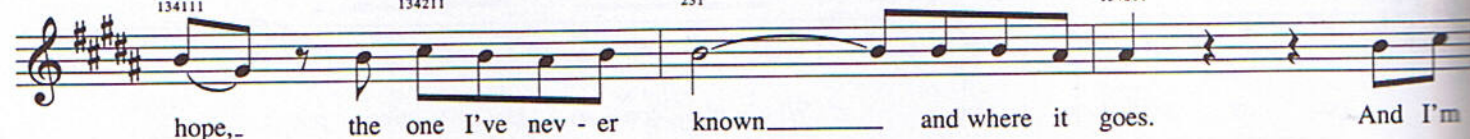
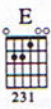
Coda



Chorus:



Cont. rhy. simile

Acous.
Gtr.